

Ring Report #170 "The Bev and Alouise Bergeron Ring" # SAM 99

August 24, 2022 | Archived Famulus



Be kind and courteous. Masks, especially K95 and KN 95 masks are encouraged, but not required.

President Ryan Stiner called the meeting to order with 27 in the seats. He announced all the magicians appearing at the local attractions and upcoming events.

We have exciting guest lecturers planned.

Ryan presented an unusual effect marked by the late Lee Nobel. It used an old-style cassette tape with hilarious instructions recorded by TV personality and voice actor Alan Swift.

Ryan laid out nine plastic animals, in a matrix, and gave a cup to the volunteer. The tape was "The voice of Nostradamus" asking the volunteer to move the inverted glass to other animals of their choice. Slowly the animals were eliminated, and the one animal left matched a prediction that has been in an envelope, on the table, from the beginning.

After a break, the monthly meeting show featured five performers.

Greg Solomon did a routine with a Zoltar Deck where the freely chosen card is the one that Zoltar predicted.

He then had a "Mind focus" card reveal with a numbered deck, and he finished with a dice tossed by a spectator matched all the 6 dice in a wooden box.

Paul Thomey has a card selected and it was revealed to be mysteriously folded inside another card.

Mark Fitzgerald, one of our seasoned pros, turned a \$5 bill to a \$50 dollar bill and back again. He concluded with an excellent Ring on Rope routine with classic and clever moves.

Adrian Lopez had a spectator select a playing card and ended with an unusual reveal in the fan of cards the spectator was holding.

Dan Stapleton, longtime cruise director and performer demonstrated his classic version of the “Glass through the Table” as it is wrapped in paper napkins. Even though it is a known effect in many kid’s magic books, Dan had many of his on moves and enhancements. He borrowed a ring, put the borrowed glass over the ring, and rattled it in the glass. The lapping “move” was flawless under misdirection and all the focus was on the ring. Especially clever and deceptive was tapping the glass under the table and coordinating tapping the empty napkin shell above the table. Even though the effect is well known, he still uses it in many of his parlor and small stage shows and it fools.



Dennis Deliberations ... Ring # 170, Assembly #99

“The Bev and Alouise Bergeron Ring”

Niels Sayers will be at Madcaps Comedy Club with my Comedy Magic Show!!

Sunday August 28 ,2022

Show Start at 4:00pm

Click below for tickets and more information!

<https://madcapscomedyclub.ticketspice.com/niels-sayers-family-comedy-magic-sunday-aug-28th>



Here is a classic Doug Henning TV special from 1982

Bookmark it and sit back and watch.

Check out Orlando's, Nick Comas on the Mike Huckabee TV show. Dan Stapleton was on the show a short time ago. Kostya Kimlat also as on Huckabee earlier.

Nice illusions and a good presentation.

Watch his clip

The "37" Force Deck

Sands of the Nile, aka Sands of the Desert, aka Hindu Sands, is a popular magic trick that was commonly performed by Doug Henning, one of the most popular magicians of the 1970s.

Sands of the Nile is a trick where you have a big bowl of water and you pour different brightly colored sands in there: red, blue, yellow, whatever. You mix the water around, but then you pull out a handful of perfectly dry colored sand. You pull out all the red sand, then all the blue sand, then all the yellow sand until there is nothing but clear water left. Amazing! How did you do it?

This one is completely fueled by the greatest magic of them all: science. The sand is all treated in advance by a hydrophobic compound such as Scotchgard that makes it repel water, keeping it dry and causing it to clump up so that the different colors don't mix even when you stir the water. If you've ever played with magic sand (also called moon sand), that's exactly the same trick going on both here and there: specially treated sand that repels water and clumps only with itself.

Stu MacDonald has always been an entertaining performer and I am kind of sorry that he got totally onto a different track with his current mirror and "back to the future" retro approach.

The mirror and "confused guy with the derby and plaid suit are a great

act for magicians but Stu's earlier work, alone and with wife Laurie , was classic solid entertainment.

Here Stu is doing Gene Anderson's Picto-Transpo. It can be a "ho hum" puzzle without the personality approach like Stu uses. Other great versions are done by David Seebach, Joe Vecciarelli and others.

I do it wearing a black French Beret (like Seebach does)

Stu handled the little girl very well and with a lot of funny lines... (i.e., She is holding the red flat over in front of her like a flat tray and Stu looks at it and asks, "Can I buy your pizza?")

<https://www.facebook.com/StuartMacDonald4/videos/10211900916268496/>



Follow up:

Sadly, Stu's great mirror act went nowhere at this past 2022 FISM!

He understands what happened and he is correct.

Here he explains:

FISM August 2022 update: Many have been asking. Showbiz is a fickle thing. I performed for 2000 people and an empty room. When the curtains opened, and I walked on it was like everyone left. No energy no applause and it persisted. I held my character and performed the same act that got a standing ovation at International Brotherhood of Magician's convention the week before and there was no reaction to everything I did on that stage. When I finished the silence was defining. By the time the money flew out of my bags at the final moment there was nothing. I exited the stage to no applause just a smattering of hands being polite. This is not exaggeration many people I knew said they were baffled.

However, I learned something from it. FISM is not for this act. It was the wrong audience for a "mini play" where there is no audience, just a guy who isn't a magician and the magic happens to him.

To the judges it looks like there is no skill in what I did because the magic movements are not what a magician would do. Everything was performed naturally and therefore appears as if there is no skill. What the audience and the judges wanted was “look at my empty hand and now look, it’s full of cards or balls.” My act is not like that. The magic is hidden from view and appears automated. Magicians want a transactional show where it’s one amazing thing after another and you get to applaud for each wow moment. I simply chose the wrong type of act for this competition. It was off the mark and was barely above standard quality before they close the curtain on you. My score was that close. I chose the wrong type of act. It should never have been on that stage. That being said...the journey was not a total loss.

Looking backward over the last 8 years of development...it fooled Penn and Teller, won IBM, SAM stage, Originality, people’s choice, TEDx Detroit, Masters of Illusion, runner up in Shanghai Performing Arts in China, a world tour and just months ago winner of FISM North America and People’s Choice.

FISM is a fickle beast and it plays with your mind when you think about a 9 minute anomaly that you didn’t see coming like a freight train. It was just nine minutes of my life. That’s nothing compared to what this little act has given back to me.

Time for the good news.

On the way to FISM I got a call that my hometown is honoring me later this fall for other things I’ve done in my life. We got the call when we were sick with covid earlier in the week and it was the best news. Second great thing that happened right after FISM, I won an even more prestigious award than FISM! I’ll be announcing it soon. [Franz Harary](#) broke the news to me last night, so it was not a bad week. It was just a bad 9 minutes on a stage where I had no business being on. I am totally ok with that.



FISM 2022 Competition Winners

----- Stage Illusion

1. Yunke - Spain
2. Doble Mandoble - Belgium

Card magic

1. Markobi - France
2. Pere Rafart - Spain
3. Erik Tait - U.S.

Micro magic

- 1 Luis Olmedo- Spain - tie with Simon Coronel- U.A. Micro magic
- 2 Jacob Schenstrom - Sweden

3. Mr. Triton - France

Parlour magic

1. Shoot Ogawa - U.S.

2. Javi Rufo - Spain and Vincent - Australia 3. Jonio - Japan

Mental magic

1. Anca & Lucca - Austria

2. Rob & Emiel - Netherlands

3. Magic Larry - Argentina and Andrea Rizzolini - Italy

Manipulation

1. Junwoo Park - Japan - tie with And Artem Shchukin - Russia 2. Eden - Korea 3. Francesco Della Bona - Italy

Comedy magic

1. Mortenn Christiansen - Denmark

2. Ramo & Alegria - Spain

3. Marie Helene - France

General magic

1. Laurent Piron - Belgium

2. Ding Yang - China

3. Zhu MingHu - China

Close up most original act

Gleb - Lithuania

Close up Invention award

Martin Eisele - Germany and Daniel Mormona - Argentina

Stage magic - most original act

Ding Yang - China

Stage magic - invention

Ramo & Alegria - Spain and HJ - Taiwan and Zhu Mingzhu - China Special Awards Presented by Max Maven

Creativity & artistic vision - Special Awards - Topas

History, Research & Scholarship Richard Kaufman

Theory & Philosophy - Dani DaOrtiz

Close-up Grand Prix - Simon Coronel - U.S.

Stage magic Grand Prix - Laurent Piron - Belgium

Most of my work has been as a family entertainer.

You must play to the adults as well as the kids, so I use a lot of two-level humor:

I produce a dove and after the applause, I say, "If you think that was something, I have a couple of swallows in a bottle in my car". The

adults laugh and the kids laugh, only because the adults laugh but the kids never get the meaning of the line.

I blow up a balloon and do all the slapstick with having it snap back and hit me in the face and acting like I was hurt. The kids roar with laughter.

Then I say, "I was driving to the show this afternoon and one of your fine policemen pulled me over and wanted me to blow up his balloon! I did and

I asked him if he wanted me to twist it into a doggy for him. He said no. He let the air out and said that I was okay, just crazy"

I doubt that kids get the lines but the adults always have a laugh.



Here I am in a Christmas Party Show near Charlotte, NC in 1974.



I use this Q&A method. It is excellent.

If you like the effect the buy it from Osterlind. The booklet has the complete instructions and helpful tips.

Here are the basics:



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The Final Answer

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As featured on MIND MYSTERIES TOO!

The Final Answer question and answer routine has been one of Richard Osterlind's proprietary effects and he has deliberately kept it to himself for many years. A description of the act is as follows. The mentalist passes out perforated slips for audience members to write their questions on. These slips are separated, fairly collected in a vinyl binder pouch, and dumped onto a table. Next, the number slips are collected. The mentalist randomly removes slips from the pouch and immediately answers each person's question.

[larger image](#)

Please note: this idea uses no impression devices or any type of pre-show work. It is the easiest and cleanest looking act of its kind. Because of Richard's additions to a very old principle, this streamlined act will become your favorite way to perform this classic of mentalism.

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Basically, you distribute the “two section” slips and have them fill them out. On the left side, I have them add their first name or any secret name and tell them to remember their number and that name.

(See example below - You can hand write an ID number, but I have a sequential

hand stamper machine)

They fill out the question (will I make money? Does she love me? Will I own a house? Will I get the job? Will my car keep running etc.? You guide them all to ask an appropriate question and something specific)

They tear the slip in two and fold it and you collect up the “questions” (right side)in the window pouch. It has a secret divider, and you conveniently make sure that 5 to 10 slips are put behind the divider.

You go back on stage and apparently dump out the question slips but keep a few of the slips are unseen behind the divider!

Now you go back out and they fold the ID slips, and you collect up the ID slips and bring them up stage.

Here is the killer. You reach in and take one of the retained “questions slips” from behind the divider, but they think that you are taking on of the ID slips because they can see all the questions slips folded and piled on the table!

You open what they think is the ID slip, but you are reading their question which you see but fake like it is the ID slips.

Have them raise their hand or stand up and you can begin with a “cold reading” and then a nebulous but positive answer to their question.

This is a killer bit and so strong, it is the finale of your act.

The pouches are available now, during the Back-to-School sales, at discount stores . Buy 2 so you can make the inside divider in the “change pouch”.

N^o

This is your
Identification
Number

Please remember this number and respond
when it is called to indentify yourself and where
you are sitting so that your question may be
answered.

Thank You

N^o

Print the question you wish to have answered
on the lines below:

_____ (sign name)

Ah, the old days of the Ten-in-one and Grind Shows



Before Tiger King there was "King of Reptiles — Rattlesnake Joe" at Westchester County Fair, New York, ca 1910.

The classic gimmicked metal hoop. He also made less expensive hoop from PVC pipe.
His hoop revolutionized the use of a hoop in levitations.

Max Maven once called, The Gilbreath Principle. “A thing of terrifying beauty!”

It has been used for things other than playing cards. Dan Stapleton has a killer effect with ESP Cards, and I have a Jack Dean effect using

Wall Street Stock Certificates. It is called “Wall Street”.

Here are a couple of highlights from FISM 2022.

Many thanks to Larry Thornton, my long-time magic friend from Calgary, Canada for his report to us for Ring 170 and Assembly 99, in Orlando:



The close-up winner, Simon Coronel performed just two effects, but they were both totally amazing. He did a repeat change of a dollar bill's denomination. With each change, he appeared to simply fold the bill into about a one-inch square, and then holding it out at the fingertips of one hand, a gentle up-and-down wave caused the bill to visibly change into higher (or lower) denominations.

Then Simon did the linked cards. Cutting a rectangular window out of a playing card with an Exacto-knife, he cut a second larger frame (see photo below) and magically linked the two frames. A volunteer handed him her finger ring, and it, too, was linked to the cards. With no apparent “move”, the ring went from resting in the middle of Simon

Coronel's open palm, to magically “melting up” onto the lower card frame.



The magician then placed the completed linked cards-and-ring onto a stand and handed it out to the lady to keep! Simon said that “in a few decades” all the performers at FISM 2022 will have died, but *this* gift would last forever.

About fifty or more seemingly dumbfounded magic fanatics rushed forward to get an ultra-close look at the linked cards and ring, with many of them taking photos of it. ...Simon Coronel ended up taking the top award for close. Well deserved!

The second hit of the convention (to my mind) was the contest act of a Spanish illusionist Yunke.



His decapitation (at his waist) was a total stunner. Rather than try to describe it, this photo from Google Images online (taking photos and videos at FISM were forbidden) tells the tale:



Once the giant ‘saw blade’ was separated as shown, a girl came up from behind it and poked her way through the opening at the magician’s midriff. The illusionist simply walked up to the blade at the beginning, and once the open blade had closed, he was “healed” and calmly walked away from it.

(There are at least a dozen performance videos of Yunke on YouTube, including the two award-winning illusion routines he performed at FISM. Look them up!)

Mago Yunke

The impossible illusionist

Discover the hidden secrets of Leonardo da Vinci, travel through interstellar doorways to ancient Egypt or experience a war ritual near the Great Wall of China. Inspired by traditional magic tricks, Salvador Vicent, better known as Yunke, lets his creativity run wild and leads us to impossible scenarios through his spectacular staging. The trick is called *Hangar 52 Revolution*. Ta-dah!

After winning the FISM World Championships of Magic twice, receiving an honourable mention from the Royal Family of Monaco and participating in a prime-time TV programme, Yunke (Castellón, 1975) still has some tricks up his sleeve. He reveals them in the second season of *Hangar 52 Revolution*, which has just opened at IFEMA Madrid. His spectacular staging and unique magic have made him worthy of plenty of recognition internationally, but what’s remarkable about his work is that he invents, designs and produces effects that impress an audience of 150,000 people all by himself, at his own workshop in his hometown. He calls it local magic. We simply call it talent.

An obvious question: why a magician called Yunke?

The name Yunke comes from my grandfather, he was a blacksmith and worked on an anvil (*yunque* in Spanish) that was always on our doorstep. When my friends used to come over, they'd say: "Let's go to Yunque house", which, in the end, became my stage name.

Some are passionate about writing, others about cooking or sports... Where does your passion for magic come from?

Magic is within me and I don't know why. It was probably triggered by seeing a magic trick when I was 7 or 8 years old. It seemed to me like that person had magical powers, it was incredible. That trick awoke something within me that's still there: a passion for the art of magic, the art of illusion. Magic has to come from within you, something inside you moves you to discover it.

Is there a particular magician that you admired at the time?

Professor Ballester, a retired magician, who was my teacher and introduced me to the profession. It's funny, because he showed me how to shuffle with one hand, something that takes a long time to learn. I practiced constantly, hardly sleeping for a whole week, until I did it. I think it was a test to see how interested I was. Then he gave me his bag with his best tricks, which I still keep to this day. I started working with that bag, so I remember him fondly. After that, I learnt from other big names such as Juan Tamariz, Arturo de Ascanio... Great renowned magicians that we're lucky to have in Spain.

And how do you go from performing small tricks to creating a show for an audience of more than 150,000 people?

I think everything comes from where I grew up, Villavieja. A village of 3,500 residents in the province of Castellón where everything is more accessible: I know the carpenter, the blacksmith, the painter... Anyone who can help me to create an effect.

So, this is practically local magic.

Exactly. Last night, when I was already in bed, I remembered that I hadn't picked up a pedestal I had ordered and the carpenter let me in so that I could bring it to Madrid today. Is that even possible in a big city? Living in a village is handy if you want to devote yourself to this kind of magic.

What's your creative process like?

Since I was young, being isolated has helped me to create very personal, creative magic. If you're always surrounded by magicians and they all speak the same language, it's hard to stand out and do something different. In my case, solitude, and peace and quiet allow me to start to create. Creativity also comes from hard work, putting a lot of hours into it helps it to grow.

"If you're always surrounded by magicians and they all speak the same language, it's hard to stand out and be original. In my case, solitude and peace and quiet boost my creativity"

There's nothing like a 900-m2 lab to develop your productions.

Yes, it's a fundamental space for me to create new effects. In my lab, I have these giant blackboards where I write all kinds of notes and doodles. That's how I brainstorm, to create a map and be inspired at each point. I don't think about the effect or trick itself; I think about what I'd like to see, and work on how to make it possible from there. Because if you can appear, disappear, fly, transform... You can build whatever you want from there. It does have to be an extremely dynamic show, because the audience will forgive a mistake, but never boredom.

If creativity comes from oneself, as you say, where does teamwork come into play when creating magic?

The first step comes from oneself, but it's essential to be surrounded by a great team to help you make it come true, of course. It'd be impossible to make a show of this size without having a team of excellent professionals, but above all, good people. For me, good vibes are crucial to work well together, I want people to enjoy themselves. This also helps creativity.

The ability to move the audience and create a visual impact are indispensable in the world of magic. How do you produce these feelings within the audience?

When I started out, performances were held in large outdoor spaces, full of distractions, and the sound quality wasn't always great. For this reason, my performances have always been really dynamic, with sudden movements, to transmit that energy to the audience. This toughens you up, because according to the size of the stage I'm on, I calculate how much I have to project and my body language changes as I feel the audience's energy. Also, I never want there to be a lull in my performances, because a tiny distraction can lead to completely losing the audience's attention. I want to *catch* the audience's attention from the moment I come on-stage, be really expressive and captivate them with the show.

"I don't think about the effect or trick itself; I think about what I'd like to see, and work on how to make it possible from there"

With more than 25 years' experience, you've come a long way, and with the rise of new technology, showbusiness has changed radically. How has this affected magic and how do you think it'll evolve in the future?

Human beings remain, it's the artists that adapt. I believe that information overload often leads magicians starting out now to want to do lots of different things, but they don't have enough time to practice to perfection. Oddly enough, and despite the boom in technology, the tricks that work the best are old-school ones that have remained over the years: Chinese linking rings, the magic umbrella, the egg that disappears in the bag... I believe there's a lot of potential among young magicians and that we need to introduce new tricks, but without disregarding the basics. Traditional magic is imperative for the future of this art.

In this second season of your show, which has already opened in Madrid, you can see "classified illusions" or "impossible visions". Odd names.

Yes, at *Hangar 52 Revolution* we reveal from Leonardo da Vinci's untold secrets, to NASA's weightlessness and teletransportation experiments, going through interstellar doorways in

ancient Egypt, war rituals from the Great Wall of China and even missing planes from World War II. Nothing more and nothing less.

And we'll see the "great illusion" that led you to win the FISM World Championships of Magic in Korea in 2018.

That's right, within the section about Leonardo da Vinci, there's a trick that won us the World Championships where I split myself in two. The incredible thing is that we don't use cloths or boxes, like other world-renowned magicians do, rather I walk out, lean on a disc, and split myself in two, which shocked the magicians. This is something I've done since I was young: when I come up with a magic trick, I don't think about impressing the audience, rather other magicians. That's why the magic in *Hangar 52* is new and original.

"When I come up with a magic trick, I think about impressing other magicians, which is why my magic is new and original"



You're a two-time winner of the FISM World Championships of Magic, winner of the Spanish Magic Championship, and have even received an honourable mention from the Royal Family of Monaco. Do you think Spanish talent is well-regarded abroad?

In Spain, we have a lot of potential for magicians, especially performing stage magic and close-up magic. The level is extraordinary, and this is also perceived abroad; Spain always stands out at the World Championships. To continue growing we have to take that step and go abroad. I've been performing around the world since 2000 and I've always been well received, with kindness and respect.

So, does travelling make us more creative?

It's obvious that, the more you travel, the more knowledgeable you are and, therefore, the more you boost your creativity. Travelling broadens your mind and makes you a better artist, it's all connected.

Math does come in handy to help us understand the world.

Many math principles are found in magic.

One area of math used in magic is topology, which is the study of geometric properties and spatial relations unaffected by the continuous change of shape or size of figures.

Blackstone Senior and many others used the "Afghan Bands" also known as the Mobius strip is a classic example. It plays with your mind. The twist creates one surface out of the two sides of the strip.

You can cut the strip in half all the way around the circumference and instead of two bands, you get one big band!

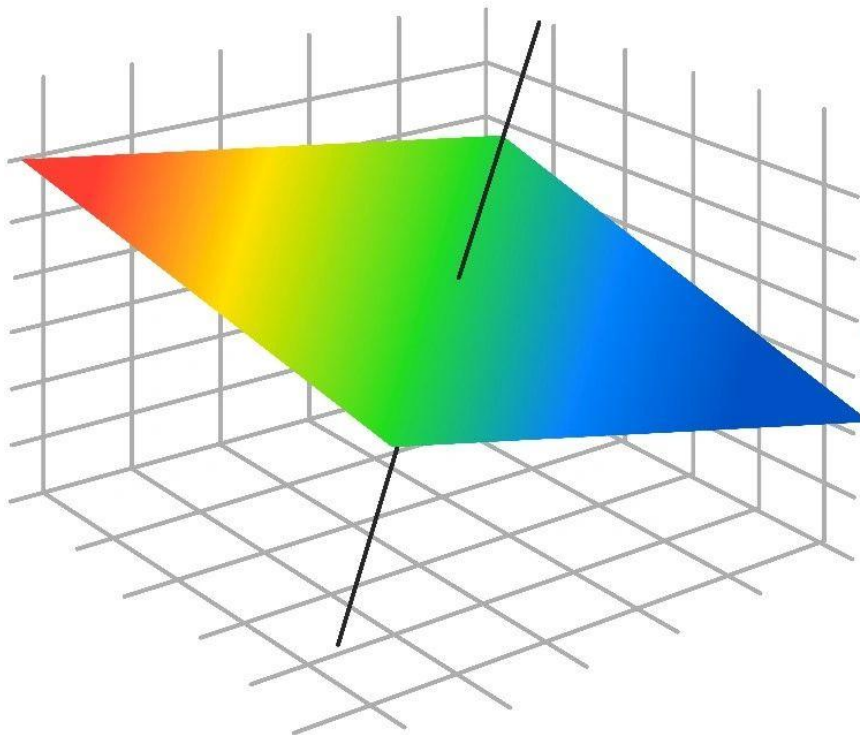
The magicians of vaudeville used the properties of the Mobius strip to create impossible shapes. Here is an example with a small paper band. They used cloth bands with at least a 30 inch diameter.

The Mobius strip is known as a flattened toroid (a flattened donut shape). That is why I has one continuous side.

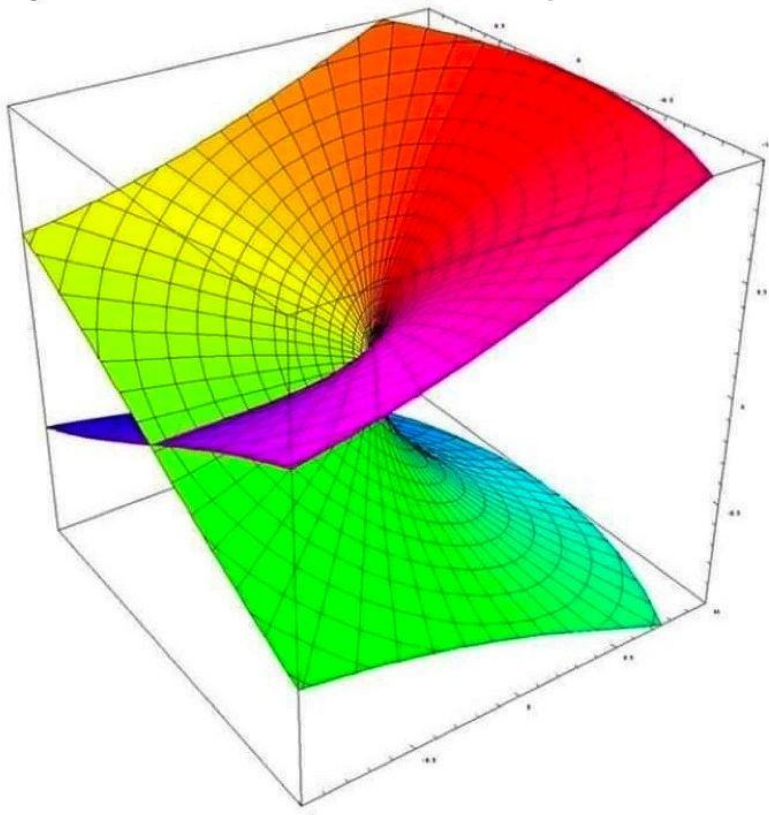
https://en.wikipedia.org/wiki/M%C3%B6bius_strip

So here is some humor and just what the shape really is.

My blanket, normally:



My blanket when I wake up at 3 am:



It is called a Calabi-Yau manifold in algebraic geometry and has applications to String Theory and the times when a multi-dimensional manifold is needed.

https://en.wikipedia.org/wiki/Calabi%E2%80%93Yau_manifold

Dennis